

# Loosey Juicy

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This exercise contrasts Swiss Army Triplets with sixteenth-note (and triplet) rolls. For the former, the second note of each doublestroke will be somewhat driven by fulcrum/finger action against the rebound of the first note: a more relaxed approach than, say, attacking the second note with a wrist turn motion equivalent to the first.

For the rolls, the second note of each doublestroke will be even more driven by fulcrum/finger action against the rebound of the first note, so it will be important for the wrist turn motion that motivates the first note of each doublestroke to be quick and powerful. It is this powerful wrist motion, achieved over a small range of motion (the tap height), that creates a powerful rebound that the fulcrum/fingers can work against to create a strong second note.

Not every well-defined approach to rudimental drumming will call for this sort of interpretation of swiss triplets at every tempo, but the idea here is for there to be some overlap between the Swiss Army Triplets and the rolls with respect to how the second note of each double is achieved with different muscular contributions than the first. The contrast, then, is how this approach manifests with the quicker and lower doubles versus the slower and accented doubles.

Measures 9–12 include some figures that will test your flam-drag and flam-five chops too, so be ready!

♩ = 104 – 144

1 R R | R R | R R | R R | R R || rr || rr || rr ...

3 L L r L L r L L r L L r L L rr || rr || rr || rr ...

5 R R | R R | R R || rr || rr ... L L r L L r L L rr || rr || rr ...

7 R R | R R | R R || rr || rr || rr || rr L L r L L r L L rr || rr || rr || rr ||

9 R R | R R || rr || rr L L r L rr || rr || R R | R R || rr || rr L L r L rr || rr ||

11 R r L L r L L r r | R R | r LL rr || R LL rr || rr || R LL rr || rr || rr || R



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